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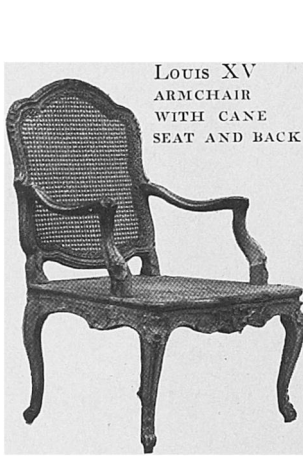
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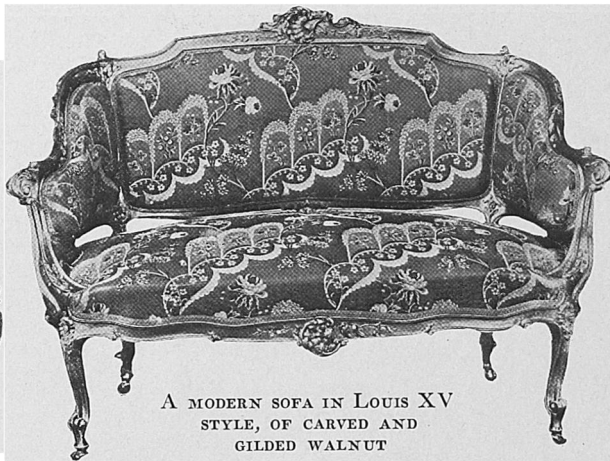
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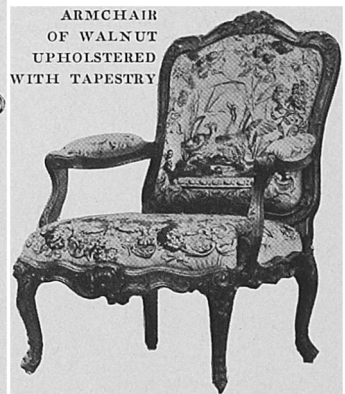
LOUIS XV  
ARMCHAIR  
WITH CANE  
SEAT AND BACK

*Metropolitan Museum of Art*



A MODERN SOFA IN LOUIS XV  
STYLE, OF CARVED AND  
GILDED WALNUT

*Courtesy of S. Karpen & Bros.*



ARMCHAIR  
OF WALNUT  
UPHOLSTERED  
WITH TAPESTRY

*Metropolitan Museum of Art*

Indeed, good workmanship was a characteristic of Louis XV furniture. While the chairs of the period were perhaps its most interesting product, there were many other noteworthy pieces in the typical style—tables and elaborately carved consoles, and wonderfully decorated cabinets and commodes. The boudoir was highly developed as a sort of informal reception room, and much care and skill were exercised in the development of its decoration and furnishing.

There were screens with carved and gilded frames surrounding specially woven floral and pictorial tapestries, also screens painted by Watteau and Boucher. Clocks, candelabra, mirrors, etc., were all designed in the extravagant style of the times.

Mirrors were introduced over mantels in place of the heavy carvings of the previous reign.

Panels were much in evidence on walls and ceilings, sometimes painted, sometimes to frame tapestries from the Gobelins or Beauvais factories, lovely in design and coloring, depicting pastoral scenes and love-making, contemporary life and Arcadian affectations. Overelaborate draperies were a feature of the interiors.

The Louis XV chair suggests comfort, ease and luxury. Curved shapes were in vogue, hardly an angle appearing in the chair frames.

A prolific and noteworthy period it was, but somewhat too florid, and from an artistic point of view it was surpassed by that which followed.

## THE QUEEN ANNE COTTAGE A STUDY IN AMERICAN ARCHITECTURE

BY EDWARD B. ALLEN

OUR vagaries in architecture correspond quite closely with our heterogeneous population—ideas collected from all quarters of the globe are used to form as many styles (or lack of styles) as any one could well imagine.

When the last echoes of the Greek Revival epoch had died away and Classical ideas were forgotten, the Queen Anne cottage, so-called, came into vogue, enduring twenty years after the Civil War. This style acts as a middle or connecting period between the preceding Colonial and the crude designs which followed like architecture run mad.

The style was based on the stone and brick mansions of Queen Anne's time with a revival of the distinctly decorative Tudor arch and window

mouldings; but, reproduced as it was in this country only in wood, and in very diminutive proportions, produced frequently overornamental buildings that more resembled huge doll houses or candy houses of Christmas-tree fame than sober and simple dwellings. Still, some are almost beautiful and very effective.

Russell Sturgis says of this style, that quickly came and quickly went—after mentioning the true Queen Anne represented by St. Bride's Church and Greenwich Hospital and the single masterpiece of the time—Blenheim Palace—"the buildings which are especially associated with the style are the minor country houses and many houses in the suburbs of London, built frequently of red brick and characterized by sculptures in relief, moulded



HOUSE AT SOUTHVILLE, MASS.

COTTAGE  
WITH TEN  
GABLES



AUBURNDALE,  
MASS.

or carved in the same material. A certain picturesque treatment, like a revival of Elizabethan or even medieval styles in mass, in skyline, and in such details as chimneys, gables and dormer windows is noticeable in these; and although all is on the same moderate scale and nothing is very massive or imposing the style has considerable attraction when applied to dwelling-houses. It was this characteristic of the buildings of Anne's reign which caused their acceptance by some architects of the years from 1865 to 1885 in England, as types of modern designing, and country houses of this character were built in considerable numbers. A feeble imitation of these modern buildings was

also attempted in the United States but usually on a very small scale and with such inappropriate materials as those used in the ordinary frame constructions."

Many have heard the name "Queen Anne Cottage" but cannot for the life of them point one out to you, partly because they are unfamiliar with them in all save name and partly because they are not numerous—numbering only one or two in any one town—and then, too, because many ordinary cottages were decorated with carved ornaments on bargeboards, porches, etc., characteristic of this style, and so were erroneously considered Queen Anne. And what things! poor old lady!



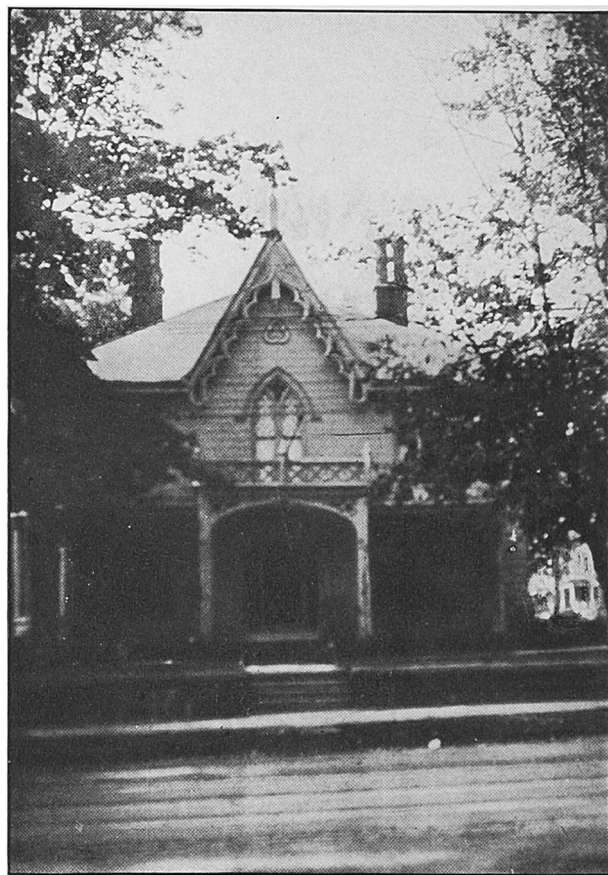
NEAR SOUTHVILLE, MASS.



LYNN, MASS.



WESTBORO, MASS.



SALEM, MASS.

The illustrations give one a good idea of several still in a good state of preservation, located not far from Boston, Mass. Doubtless there are many more but these suffice to show what a real Queen Anne cottage is like. Some resemble old English mansions, others, gatekeepers' lodges or less pretentious cottages. There is generally a picturesque square entrance porch with Tudor arches and battlements; a doorway outlined with graceful lines of carving, and an occasional high square tower with battlements. There are the inevitable high-pitch roof, gables with carved bargeboards, and ornamental chimneys.

Some, like the Salem house, have exquisite grace and lightness while others, like the Auburndale house, excel in gables, this one having the unusual number of ten.

The rooms are frequently surprisingly large and high, having almost noble proportions in larger houses.

The east parlor in the one on the North Shore Drive at Lynn, Mass., is of this character, with the added richness of painted landscapes which cover the four walls in a continuous design in deep, rich color mellowed by time.

One important characteristic comprises the windows. These are of numerous shapes and sizes, always very picturesque, varying from straight outlines and square corners with Tudor moulding

above, to the single pointed or trefoil Gothic arch with mullions and quaint diamond panes; while the Westboro house has three windows united in one as the principal feature of its façade.

Around some of these cottages are hedges and clipped dwarf trees, resembling those one sees in rural England. A fine poetic *pièce de résistance*, a unique suggestion of romance in our very material world.



NORTH SHORE BOULEVARD: LYNN, MASS.